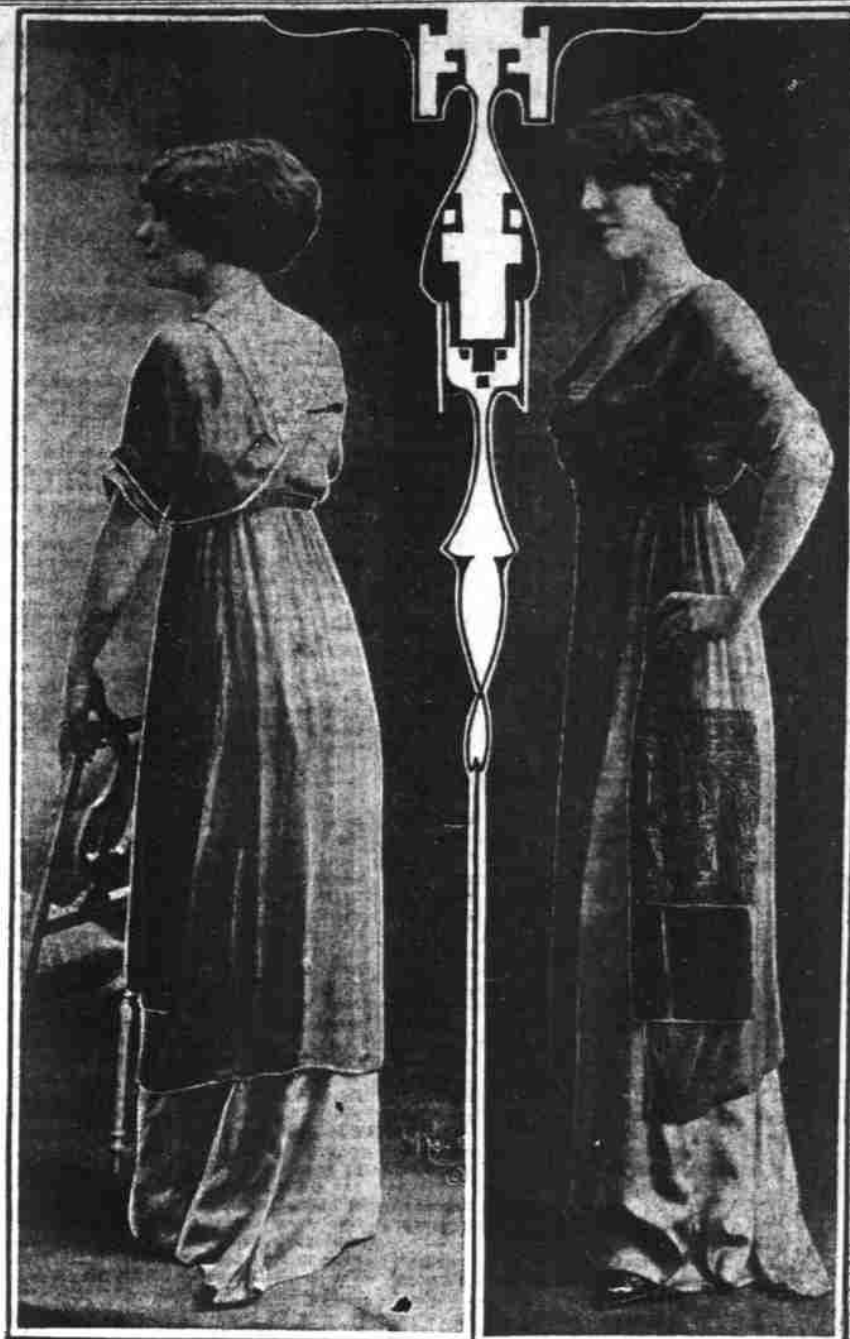
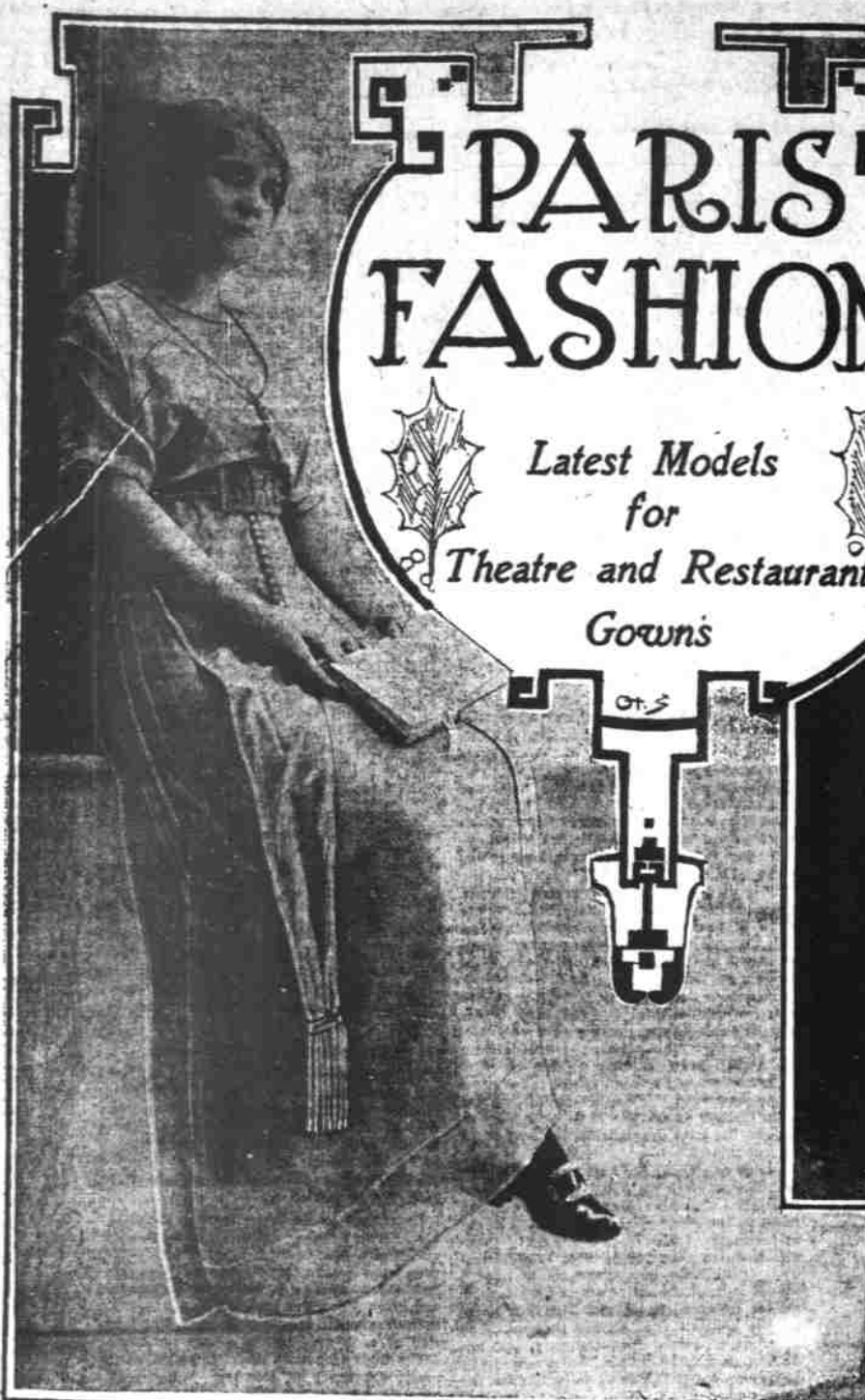


PARIS FASHIONS

Latest Models
for
Theatre and Restaurant
Gowns



Pale Green Satin Gown (Back View)

Maison Bernard

Pale Green Liberty Satin Gown

Maison Bernard

BY MRS. A. T. ASHMORE.

MOST attractive combinations of color are worked out in the gowns intended for afternoon and evening, and while the prices asked for these gowns are a trifle overwhelming when it is considered how many are needed to furnish the fashionable wardrobe, still there is much that is economical about them. A woman of taste and any cleverness can combine materials that need not be costly, and this is a time of year when there is no end of beautiful remnants of all kinds to select from.

The woman who knows clothes and who also has the blessed knowledge that she can spend what she chooses in selecting her wardrobe simply revels in the beauties of coloring, material and embroidery which are united in these gowns. She need not be an artist to delight in the effective color schemes; she must feel them without knowing how perfect they are, and almost without exception the styles are extremely graceful, not at all eccentric, and yet with a smart up to date look not always to be discovered in gowns of this description.

Charming Model for Restaurant.

For the evening, theatre or restaurant gown there is a charming model the materials of which are handsome enough for the most elaborate ball gown, and in fact the model itself can most easily be made rather lower in the neck and shorter in the sleeves and will then answer the latter purpose rather than that of the theatre and restaurant gown, for which it was originally designed. The foundation of the gown is of the palest green satin, liberty satin of the soft clinging kind. This is covered with an overdress of extremely sheer mousseline de soie,

Pink and Yellow Gown

Maison Bernard



Gold Embroidered Pink Mousseline de Soie Gown



Pink Liberty Gown with Dark Blue Tunic

Maison Bernard

waist and sleeve are not becoming to a stout woman, and this especial model should never be selected except for a



Emine Skirt with Fringe.

Pale Green Satin Gown with Violet Chiffon

Maison Bernard

the mousseline de soie drapery. It is astonishing how little material is required to make a waist after this model, and an excellent effect can be obtained with black and white when there is no color scheme to be carried out.

One of the most effective models of the winter is of white satin with long train of black velvet. The upper part of the waist and the sleeves are of the sheerest black chiffon in what might be called a modified kimono style and the sleeves are edged with a narrow band of diamante trimming. The contrast to this black and white in color and material is most striking, while the chiffon makes it much more becoming and softer. A favorite style this winter, and one that is most becoming, shows just inside the black chiffon a band of the sheerest white. This is hemstitched and only the edge of it may be seen, but it is much more becoming to most women than is the black so close to the face. Often the black chiffon is lined with flesh colored chiffon or tulle, which permits of the gown being cut much lower, for the effect of immodesty can by this means be rectified. The present fashion demands as long a line from the shoulder to the bust as possible, and, as is well known, the low bust corset is now obligatory. At the same time it is not considered smart to have the evening gown immodest. The same idea is noticeable in the street gowns, which are now made with yoke and collar of plain transparent net to give the effect of the collarless blouse or waist.

Different Shades of Yellow.

Different shades of yellow combined work out well in any of the models described, and there are so many effective embroideries in yellow and gold, as well as in the same silk embroidery, that it is a comparatively simple task to have a theatre gown that is not absurdly expensive. Then if embroidery is not desired the finish of the hemstitching of the chiffon is very smart or the fold of satin of this same shade, or, if so desired, a shade or two darker. The great point to be considered in selecting colors for these gowns is that they should look well under artificial light, and this point is not carefully enough looked after, as a rule. Grays, mauves—in fact, all shades of purple and blues—are especially disappointing if chosen by daylight and intended to be worn in the evening, and when two colors and two materials are to be combined, the danger is greater. It only means spending a little more time and thought in the first selection, and that is just what the woman who is known as being smartly gowned finds worth while. The craze for black and white has by no means taken from the popularity of the all black gown, which is always so useful for just such purposes as theatre and restaurant. It is now more often relieved with white, and the use of steel, silver and gold in the trimming is both effective and popular. Spangled gowns for the moment are not so smart, and yet on the best authority it is said that the more expensive spangled gowns are desirable in every way. One of the most charming models of the winter is of transparent black chiffon or net made up over black satin, and trimmed with wide embroidery of emerald and jet beads in a square geometrical pattern. The upper part of the waist and the sleeves are of the embroidery. This is an exceedingly smart gown, but the same idea as regards color, material and trim-

ming will work out well on any of the gowns described in the other coloring. Black and white are so fashionable this season that theatre gowns made of the white satin, with tunic of black mousseline de soie, are endless in number, and it is a marvel there can be such a variety of effect with just the same materials. There are elaborately embroidered tunics,

it might be said, the extravagances of fashion, were never more clearly visible than in these gowns, the underskirt of some expensive material often being completely hidden under the tunic, which is composed of a comparatively inexpensive fabric. But the well dressed woman delights in just these details of dress, adores the finest lingerie and costly linings, contending there is an added pleasure in the knowledge she alone possesses of her gown or wrap, the lining of which often costs twice what has been paid for the outer material.

Strange Contrasts of Color.

Such strange contrasts of color as are selected! Blue and purple is not a new combination, but certainly just such shades of these colors were never before combined. Apricot with deep violet is a novel combination, but a most attractive one; brown-taupe with pale pink or yellow is effective, while marine blue and deepest cerise work out well, strange as it may seem. And it is newer and smarter to have the two colors now rather than the black over a color, black apparently being reserved for the black and white craze. At the same time there are many most charming gowns with the black overskirts or tunics made over colors—in direct violation of the announced styles. Small wonder is it, therefore, that the average



Gray Cloth Costume.

there are absolutely plain ones, with only the finish of a wide hemstitching, and, be it understood, this is an extremely smart finish. Then there are the embroidered panels, embroidered in silk, gold or silver, and the sash ends finished with a deep band of embroidery, and then another band of velvet. It is the search for novelty that has evolved these panels and sash ends as a change from the band around the bottom of the tunic. The overskirt is more often in two pieces, or, rather, is slashed at the side, sometimes on both sides. Then the sides are joined with a jeweled buckle or piece of jeweled embroidery, or there can be a bow



Skunk Fur Skirt and Muff.

woman is bewildered in selecting her winter's outfit and has hard work to keep her cool judgment, especially if a number of gowns have to be purchased.

There are a few models this winter that are of almost exaggerated simplicity, for they are made up without any embroidery and often without any trimming, and yet are effective. As is invariably the case with the simple fashions, these gowns to turn out well must be carefully cut and fitted and the color must be chosen to be becoming. The soft, clinging fabrics are the most suitable, for the skirts are quite full and the waist also has more material than have most of the waists. Taffeta silk of the softest description and in changeable effects works in well, but the satins, silk wool fabrics, chiffons and panne velvets and the plain mousseline de soie and chiffon are all well adapted to the working out of this model. Incidentally, a word of comfort may be extended to the forced-to-be economical woman, who, with a perfect fitting pattern and the aid of a clever seamstress, can have a most charming theatre gown at surprisingly small cost.



Black Velvet Costume.

of velvet on the rosette order or a flat, plain bow. Sometimes the overskirt or tunic opens in front or back and there is quite a space left which shows the underskirt. The curious idiosyncrasies of fashion, or



Violet Velvet Gown with Silk Fringe.

which is finished with a wide band of gold embroidered net or lace, edged with skunk fur. The body

of the waist and a long panel at the back are of rose pink mousseline de soie, with the entire waist and the upper part of the panel embroidered in gold. A narrow belt of the pale green liberty satin has long ends at the side finished with silk tassels. The embroidery on the waist and panel on the back of the skirt are often worked out in silk instead of gold, but this is entirely a matter of choice. The gold is more elaborate in effect, but the silk embroidery is softer. The model recalls a favorite design of last spring, a combination of apricot and taupe chiffon that was immensely popular. There are two shades of one color often used for this model which works out extremely well.

A lot depends this year upon just how the kimono sleeve is carried out. There are radical changes in the fashion which

have led to the belief that it was doomed to a speedy death, but the leading dress-makers have evolved a most fascinating rendering of the style which is graceful and becoming. This looks remarkably well in a gown of liberty satin of palest green covered with a tunic of mousseline de soie in a deep shade of violet. It is one of the few gowns this year with very little trimming, and the beauty of the gown lies in its graceful lines and the combining of the two colors. A wide panel of embroidery, finished with a band of violet velvet at the side, and the belt of velvet covered with embroidery are the only two points of relief. The charm of the gown is the treatment of the kimono sleeve, which is finished with a fitted undersleeve of Valenciennes lace. The waist is cut very low back and front, but has a tucker of the Valenciennes. The kimono

and quite a lot of fullness is taken out of